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WE ARE LIVING IN THE AGE OF THE MACHINE.

MAN MADE THE MACHINE IN HIS OWN IMAGE. SHE HAS LIMBS WHICH ACT; LUNGS WHICH BREATHE; A HEART WHICH BEATS; A NERVOUS SYSTEM THROUGH WHICH RUNS ELECTRICITY. THE PHONOGRAPH IS THE IMAGE OF HIS VOICE; THE CAMERA THE IMAGE OF HIS EYE. THE MACHINE IS HIS "DAUGHTER BORN WITHOUT A MOTHER." THAT IS WHY HE LOVES HER. HE HAS MADE THE MACHINE SUPERIOR TO HIMSELF. THAT IS WHY HE ADMIRES HER. HAVING MADE HER SUPERIOR TO HIMSELF, HE ENDOWS THE SUPERIOR BEINGS WHICH HE CONCEIVES IN HIS POETRY AND IN HIS PLASTIQUE WITH THE QUALITIES OF MACHINES. AFTER MAKING THE MACHINE IN HIS OWN IMAGE HE HAS MADE HIS HUMAN IDEAL MACHINOMORPHIC. BUT THE MACHINE IS YET AT A DEPENDENT STAGE. MAN GAVE HER EVERY QUALIFICATION EXCEPT THOUGHT. SHE SUBMITS TO HIS WILL BUT HE MUST DIRECT HER ACTIVITIES. WITHOUT HIM SHE REMAINS A WONDERFUL BEING, BUT WITHOUT AIM OR ANATOMY. THROUGH THEIR MATING THEY COMPLETE ONE ANOTHER. SHE BRINGS FORTH ACCORDING TO HIS CONCEPTIONS.

PHOTOGRAPHY IS ONE OF THE FINE FRUITS OF THIS UNION. THE PHOTOGRAPHIC PRINT IS ONE ELEMENT OF THIS NEW TRINITY: MAN, THE CREATOR, WITH THOUGHT AND WILL; THE MACHINE, MOTHER-ACTION; AND THEIR PRODUCT, THE WORK ACCOMPLISHED.

PAUL B. HAVILAND.

In 1907, Stieglitz, in the photograph which we publish in the present number of "291" under the title "The Steerage," obtained the verification of a fact.

The desire of modern plastic expression has been to create for itself an objectivity. The task accomplished by Stieglitz's photography has been to make objectivity understood for it has given it the true importance of a natural fact.

He has surpassed "Art," that idiotic word which during centuries has dominated everything, and which in reality has only expressed a mental state, a state of unconsciousness. "Art" had become an esoteric God who had for his sole prophet "Conventional Beauty." "Art" and "Conventional Beauty" together have exercised a tyranny. It is surely due in great part to photography, that we have finally freed ourselves from that spell.

We have escaped from the fetishism into which that word "Art" had hypnotized us, making us insensitives to the respective realities of our inner selves, and of the outer world.

A group of men in France has flooded our inner world with the light of a new plastic expression. Stieglitz, in America, through photography, has shown us, as far as it is possible, the objectivity of the outer world.

I speak of that photography in which the genius of man leaves to the machine its full power of expression. For it is only thus that we can reach a comprehension of pure objectivity.

Objective truth takes precedence over Stieglitz in his work. By means of a machine he shows us the outer life.

Stieglitz comprises the history of photography in the United States. "Camera Work" bears witness to this. If he has given sometimes too much importance to the intellectual juggleries of others in mechanical representation, he has unwaveringly put into practice the principle of Boileau, "nothing is beautiful but the truthful." And in seeking truth he has acted as a real creator.

If modern plastic expression has made us conceive the possibility of creating new forms to express new sentiments, photography in the hands of Stieglitz has succeeded in determining the objectivity of form, that is to say, in obtaining the initial condition of the phenomena of form, phenomena, which under the domain of human thought give birth to emotions, sensations, and ideas.

M. DE ZAYAS.



NOUS VIVONS DANS L'ÂGE DE LA MACHINE.

L'HOMME A FAIT LA MACHINE À SON IMAGE. ELLE A DES MEMBRES QUI AGISSENT, DES POUMONS QUI RESPIRENT, UN COEUR QUI BAT, UN SYSTÈME NERVEUX OÙ COURT L'ÉLECTRICITÉ. LE PHONOGRAPH-EST L'IMAGE DE SA VOIX; L'APPAREIL PHOTOGRAPHIQUE EST L'IMAGE DE SON OEIL. LA MACHINE EST SA "FILLE NÉE SANS MÈRE." C'EST POURQUOI IL L'AIME. IL L'A FAITE SUPÉRIEURE À LUI MÊME; C'EST POURQUOI IL L'ADMIRE L'AYANT FAITE SUPÉRIEURE À LUI MÊME, LES ÊTRES SUPÉRIEURS QU'IL CONÇOIT DANS SA POÉSIE OÙ SA PLASTIQUE ONT DES QUALITÉS DE MACHINE. APRÈS AVOIR FAIT LA MACHINE À SON IMAGE, SON IDÉAL HUMAIN EST DEVENU MACHINOMORPHIQUE. MAIS ELLE EST ENCORE FILLE MINEURE. L'HOMME LUI A TOUT DONNÉ SAUF LA PENSÉE. ELLE LUI EST SOUMISE MAIS IL DOIT DIRIGER SON ACTIVITÉ. SANS LUI ELLE EST UN ÊTRE SUPERBE MAIS SANS BUT ET SANS VOLONTÉ. MARIÉE À LUI L'UN COMPLÈTE L'AUTRE. ELLE ACCOMPLIT CE QU'IL SAIT CONCEVOIR.

LA PHOTOGRAPHIE EST UN DES BEAUX FRUITS DE CETTE UNION. L'ÉPREUVE PHOTOGRAPHIQUE EST UN ÉLÉMENT DE CETTE NOUVELLE TRINITÉ: L'HOMME, CRÉATEUR PENSANT ET VOULANT; LA MACHINE ACTION MÈRE; LEUR PRODUIT, L'OEUVRE.

PAUL B. HAVILAND.

En 1907 Stieglitz dans une photographie que nous publions dans ce numéro de "291" sous le titre "The Steerage" a obtenu la vérification d'un fait.

Le désir de l'expression plastique moderne a été de se créer une objectivité. Faire comprendre l'objectivité a été la tâche accomplie par la photographie de Stieglitz, car il lui a donné l'importance véritable d'un fait naturel.

Il a surpassé "Art," ce mot idiot qui pendant des siècles a tout dominé et qui n'exprime en réalité qu'une certaine condition mentale, un état d'inconscience. "Art" était devenu un Dieu ésotérique mais qui n'avait pour seul prophète que "Beauté Conventionnelle." "Art" a exercé avec elle une tyrannie, et c'est certainement beaucoup grâce à la photographie que nous sommes arrivés à nous libérer de cet envôtement.

Nous sommes sortis du fétichisme dans lequel le mot "Art" nous avait hypnotisés nous rendant insensibles aux réalités de notre vie intérieure et du monde extérieur.

Un groupe en France a éclairci notre monde intérieur avec une nouvelle expression plastique. Stieglitz en Amérique avec la photographie nous a fait comprendre autant que possible l'expression du monde extérieur.

Je parle de la photographie où le génie de l'homme laisse à la machine tout son pouvoir d'expression. C'est le seul moyen par lequel nous pouvons nous rapprocher de la compréhension de l'objectivité absolument pure.

Dans l'oeuvre de Stieglitz la vérité objective règne au dessus de lui. Il nous montre par l'intermédiaire d'une machine la vie extérieure.

Stieglitz représente l'histoire de la photographie aux États Unis. "Camera Work" en est le témoignage. S'il a donné quelques fois trop d'importance à la jonglerie intellectuelle des autres dans la représentation mécanique, il a su pendant toute sa vie faire vivre le principe de Boileau "rien n'est beau que le vrai." Et en cherchant le vrai il devint créateur.

Car si l'expression plastique moderne nous a fait concevoir la possibilité de créer de nouvelles formes pour exprimer des sentiments nouveaux, la photographie dans la main de Stieglitz est venu déterminer l'objectivité de la forme, c'est-à-dire obtenir la condition initiale du phénomène de la forme, phénomène qui dans le domaine de la pensée humaine fait naître les émotions, les sensations et les idées.

M. DE ZAYAS.

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